

四季邂逅

世宗獨奏家合奏團與
斯飛特麟·盧塞夫及孫烈音

Encontro Quatro Estações

Solistas de Sejong,
Svetlin Roussev e Yeol Eum Son

Encounter Four Seasons

Sejong Soloists,
Svetlin Roussev and Yeol Eum Son



26/10



敬請關掉所有響鬧及發光裝置，請勿擅自攝影、錄音或錄影。多謝合作！

Agradecemos que desliguem os vossos telemóveis e outros aparelhos emissores de luz e som. Não é permitido filmar ou fotografar o espectáculo. Muito obrigado pela vossa colaboração.
Please switch off all sound-making and light-emitting devices. Unauthorised photography or recording of any kind is strictly prohibited. Thank you for your co-operation.

閣下若不欲保留本場刊，請交回出口處。

電子場刊可於澳門國際音樂節網頁下載：www.icm.gov.mo/fimm

Caso não queira guardar este programa depois do espectáculo, é favor de o devolver à saída. Obrigado.
Para obtenção deste programa em versão PDF pode descarregá-lo da página electrónica www.icm.gov.mo/fimm

If you do not wish to keep this house programme, please return it at the exit.
This house programme can be downloaded at www.icm.gov.mo/fimm

主辦單位 | Organização | Organiser



免責聲明 | Aviso Legal | Disclaimer

澳門特別行政區政府文化局僅為本項目提供協調及技術協助，一切創作內容及由項目成員表達的任何觀點，均不代表本局立場。

O Instituto Cultural do Governo da RAEM assegura apenas a comunicação e apoio técnico ao projecto. Quaisquer ideias/opiniões expressas no projecto são da responsabilidade do projecto/equipa do projecto e não reflectem necessariamente os pontos de vista do Instituto Cultural.

The Cultural Affairs Bureau of the Macao SAR Government provides liaison and technical support to the project only. Any views / opinions expressed by the project team are those of the project only and do not reflect the views of the Cultural Affairs Bureau.

四季邂逅

世宗獨奏家合奏團與斯飛特麟·盧塞夫及孫烈音



© Vahan Mardirossian



© Jaehyong Park

世宗獨奏家合奏團

小提琴：斯飛特麟·盧塞夫

鋼琴：孫烈音



曲目

韋伯恩 (1883 - 1945) / 改編：施華茲

慢板樂章，改編為弦樂隊演奏

皮亞佐拉 (1921 - 1992) / 改編：德斯亞尼科夫

《布宜諾斯艾利斯的四季》，改編為小提琴與弦樂隊演奏

I. 春

II. 秋

III. 夏

IV. 冬

小提琴獨奏：蘇里曼·泰卡利（春）、王曉東（秋）、
史提芬·金（夏）、魏靖儀（冬）

中場休息

門德爾松 (1809 - 1847)

D 小調鋼琴、小提琴及弦樂協奏曲 **MWV 04** (“雙協奏曲”)

I. 快板

II. 柔板

III. 很快的快板



曲目介紹

韋伯恩 / 改編：施華茲：慢板樂章，改編為弦樂隊演奏
表現主義無調性音樂的重要代表，“新維也納樂派”中最理性、最抽象、最激進的人物，二十世紀下半葉先鋒派音樂的預示者。這些是韋伯恩通常留給世人的印象和聲名。然而，這首寫於 1905 年的單樂章四重奏作品展現出一個不一樣的韋伯恩，一個有調性的韋伯恩，一個正值青春年華、傾心鄉間自然、邂逅美好愛情的韋伯恩。此時，韋伯恩與後來成為其妻的墨爾托處於熱戀，兩人曾在 1905 年春季相伴流連於奧地利風景如畫的田園風光，同年 6 月，韋伯恩寫下了這首極盡細膩美妙、訴盡肺腑真情的作品，可以說是作曲家人生經歷和藝術成長中的青春時代留下了彌足珍貴的記憶。但此曲的首次公演直到 1962 年 5 月 27 日才實現，由華盛頓大學弦樂四重奏團在西雅圖舉行。

全曲總體上承襲了浪漫主義的音樂語言，但其中對主題材料的一些運作方式（例如倒影）日後將成為韋伯恩無調性和序列音樂的重要組成部分。作品呈有再現的三部曲式，首尾部分主要包含兩個主題素材。其一是開頭寬廣的拱形旋律線條，其二是由第二小提琴率先奏出的更具半音化的動機。中間段落建基於一個具有狂想性的主題，通過流動性的三連音音型而攀升至高潮。寧謐、纖細、飄渺的尾聲更使這段高純度的情感獨白餘音繞梁，耐人尋味。

皮亞佐拉 / 改編：德斯亞尼科夫：《布宜諾斯艾利斯的四季》，改編為小提琴與弦樂隊演奏

皮亞佐拉或許是二十世紀阿根廷最重要、最具國際聲譽的作曲家，也是技藝精湛的班多鈕手風琴演奏大師。他以良好系統的西方古典音樂訓練為基礎，創造性地將阿根廷本土的探戈音樂與古典音樂、爵士樂以及西方現代先鋒技法融於一體，幾乎以一己之力將探戈這種出身於社會下層的通俗舞曲體裁提升至具有高度藝術品格、能夠表達深刻哲理的音樂形式，創立了富於實驗性的“新探戈”流派，成為阿根廷當代文化毋庸置疑的國際代言人之一。在探戈風格和精神的統攝下，其音樂具有複雜的節奏、豐富的和聲語言、多樣的形式體裁。

《布宜諾斯艾利斯的四季》起初是皮亞佐拉寫於 1956 至 1970 年的四首獨立樂曲，為其所創建的五重奏團（班多鈕琴、鋼琴、小提琴、電結他和電子低音結他）而作，1970 年 5 月 19 日將之作為一套組曲首演於布宜諾斯艾利斯的雷吉納劇院。上世紀九十年代末，吉東·克萊默委約俄羅斯作曲家萊奧尼德·德斯亞尼科夫（1955 - ）將此曲改編為本場音樂會將呈現的小提琴獨奏與弦樂隊版本，並將韋華第的經典名作《四季》中的部分曲調以獨具匠心的方式融入其中。此曲有著皮亞佐拉音樂的諸多典型特徵：極富感官性的節奏律動，節拍速度的驟然轉換，極具表現力的和聲語彙，多種風格元素的雜糅。此外，作為一首具有協奏曲性質的當代作品，樂曲也充分挖掘了弦樂演奏的多種高難技巧和非常規音響色彩，不僅獨奏者享有炫技展示的機會，而且弦樂隊的寫作同樣妙筆叢生，效果卓著。

門德爾松：D 小調鋼琴、小提琴及弦樂協奏曲

MWV O4 (“雙協奏曲”)

德國作曲家門德爾松是西方音樂歷史上罕見的天才人物，自幼接受嚴格正規的古典音樂訓練，其良好扎實的寫作功力使之能夠輕鬆駕馭大型音樂形式。早在青少年時代就創作出了《弦樂八重奏》(1825)、《仲夏夜之夢》(1826) 這些不朽傑作：如此這般早慧程度和成熟速度，甚至是莫扎特也無法媲美。

這首鋼琴、小提琴及弦樂隊協奏曲是作曲家在年僅十四歲時寫就。此曲是為 1823 年 5 月 25 日在門德爾松家中舉行的一場私人音樂會所作，同年 7 月 3 日在柏林劇院舉行首次公演。這部作品不僅在他有生之年從未出版，而且長期被完全遺忘，直至 1950 年在柏林國家圖書館被重新發現，才最終得以出版問世，並在近幾十年來逐步受到愈來愈多的關注。

此曲顯示出作曲家對兩件獨奏樂器性能和表現力的透徹理解和非凡駕馭，以及對兩者關係的精妙處理。第一樂章佔據了全曲幾乎一半的篇幅，採用古典協奏曲慣用的雙呈示部奏鳴曲式。第一主題的對位元織體和嚴峻性格帶有巴洛克風格和典型的“德奧氣質”；相比之下，第二主題則是浪漫式的抒情歌唱。隨後鋼琴和小提琴獨奏以模仿、呼應、襯托、競爭等多種互動方式對主題材料進行處理。發展部非同尋常地始於一段歌劇風格的“器樂宣敘調”：在鋼琴模仿樂隊震音效果的背景上，小提琴獨奏如女高音般盡情詠唱。第二樂章開頭樂隊奏出柔和恬靜的主題，而當獨奏進入後，樂隊在該樂章的大部分時間裡保持沉默，將舞台留給兩位獨奏之間纏綿又熾烈的二重唱。情緒高漲的第三樂章洋溢著青春的活力，給予獨奏充分的技巧展示。整部作品體現了早期浪漫主義的典型傾向：巴洛克趣味的復興，古典形式的完美，浪漫情感的揮灑。

文：劉丹霓

藝術家及團體簡介



世宗獨奏家合奏團

世宗獨奏家合奏團憑充滿動感的獨特演奏風格、集四重奏精準度和完整管弦樂團音色的演繹，成功躋身一流室內樂團之列，且獲美國有線電視新聞網譽為“當今頂級樂團之一”。它在全球一百二十多個城市獻演了五百多場音樂會，其多元化的演出、紀錄片、電視轉播和專輯皆備受讚譽。合奏團曾委約奧古斯塔·里德·湯馬斯、理察·丹尼爾波、長期合作伙伴姜碩熙、奧斯華多·哥利荷夫、譚盾等作曲家創作，亦曾與尤格·韋特文、艾格·麥爾、吉爾·沙漢和林恩·哈維爾等音樂家一同亮相。

合奏團於 1996 至 2005 年曾任美國阿斯本音樂節和學校的駐場樂團，2004 至 2010 年曾任韓國大關嶺國際音樂節和學校的主場樂團。2018 年 3 月獲跨西伯利亞藝術節邀請，於莫斯科柴可夫斯基音樂廳演出。亦曾於多個音樂節亮相，包括韓國仁川 Hic et Nunc! 音樂節、波多黎各帕布羅·卡薩爾斯音樂節、英國曼徹斯特國際大提琴節。世宗獨奏家合奏團致力推動旗下音樂家的藝術才能和領導能力，八位前成員現於北美的樂團擔任樂團首席，如紐約愛樂樂團和大都會歌劇院管弦樂團。

斯飛特麟·盧塞夫，小提琴

盧塞夫 2001 年 5 月於第一屆仙台國際音樂比賽中奪冠，自此踏上國際舞台，並到各地音樂殿堂演出，包括莫斯科大劇院、柴可夫斯基音樂廳、三得利音樂廳、首爾藝術中心、香榭麗舍劇院、夏特雷劇院、保加利亞音樂廳和柏林音樂廳。

他常擔任法國國家管弦樂團、比利時國家管弦樂團、首爾愛樂樂團、東京愛樂樂團和波羅的海室樂團的客席小提琴獨奏。曾合作的指揮家包括鄭明勛、里安·費萊沙、耶胡迪·梅紐因、外山雄三；亦曾與多位音樂家合作，包括桑·伊夫·提鮑德、孫烈音、加利·荷夫曼和寧峰。2000 年至今，盧塞夫曾於保加利亞、法國、波蘭、韓國、日本和瑞典帶領及指揮不同的音樂團體和樂團。

盧塞夫的演奏技巧出色，演出曲目廣泛，涵蓋巴洛克時期到當代音樂作品。他以詮釋斯拉夫人的音樂作品而聞名，亦積極推廣保加利亞音樂。其使用的小提琴是 1710 年的斯特拉迪瓦里“坎波斯利茨”，由日本音樂財團借出。



孫烈音，鋼琴

孫烈音現居德國，擁有韓國國立藝術大學學位，並曾於漢諾威音樂、戲劇與媒體學院學習，師從鋼琴家艾里·華迪。2009 及 2011 年分別獲第十三屆范·克萊本國際鋼琴比賽和柴可夫斯基國際鋼琴比賽第二名。

她以精湛的技藝、清澈的琴音和優雅的演繹吸引各地觀眾，擅長彈奏廣泛的協奏曲曲目，從巴哈到全莫扎特的作品、從德國和俄羅斯早期浪漫主義音樂到格什溫的作品，而備受讚賞。近期的重要演出包括首度與英國 BBC 愛樂於逍遙音樂節亮相。曾與世界知名樂團合作，包括科隆古澤尼希管弦樂團、柏林音樂廳管弦樂團、由德米特里·基塔恩高帶領的卑爾根愛樂樂團、由米科·法蘭克帶領的法國廣播愛樂樂團、由維那利·捷傑耶夫帶領的馬林斯基劇院樂團等，亦常到各地進行獨奏或室內音樂會演出。2019/20 樂季，她將在琉森文化和會議中心音樂廳、波爾圖音樂廳、莫斯科國際音樂廳和貝爾格萊德科拉克音樂廳舉辦獨奏音樂會。



Encontro Quatro Estações

Solistas de Sejong, Svetlin Roussev e Yeol Eum Son



© Vahan Mardirossian



© Marco Borggreve

Solistas de Sejong

Svetlin Roussev, Violino

Yeol Eum Son, Piano

Programa

A. Webern (1883-1945) / Trans. G. Schwarz

Langsamer Satz para Orquestra de Cordas

A. Piazzolla (1921-1992) / Arr. L. Desyatnikov

As Quatro Estações de Buenos Aires para Violino e Orquestra de Cordas

I. Primavera Porteña

II. Otoño Porteño

III. Verano Porteño

IV. Invierno Porteño

Violino Solo: Suliman Tekalli (Primavera), Xiao-Dong Wang (Otoño),

Stephen Kim (Verano) e William Wei (Invierno)

Intervalo

F. Mendelssohn (1809-1847)

Concerto para Piano, Violino e Cordas em Ré Menor,

MWV O4 (“Concerto Duplo”)

I. Allegro

II. Adagio

III. Allegro molto

Notas Biográficas



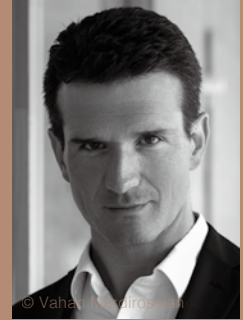
Solistas de Sejong

Aclamado pela CNN como “um dos melhores ensembles do momento”, os Solistas de Sejong são reconhecidos pelo seu extraordinário dinamismo e versatilidade, apresentando-se quer em formato de quarteto quer no de orquestra completa. Já realizaram mais de 500 concertos em cerca de 120 cidades por todo o mundo tendo sido altamente elogiados pela sua programação eclética, participação em documentários, transmissões de televisão e gravações. O ensemble encomendou obras a distintos compositores, como Augusta Read Thomas, Richard Danielpour e Sukhi Kang – com quem colabora regularmente – além de Osvaldo Golijov, Tan Dun e outros. Os Solistas de Sejong já actuaram com artistas de renome como Jörg Widmann, Edgar Meyer, Gil Shaham e Lynn Harrell.

O agrupamento Solistas de Sejong foi o ensemble-residente no Aspen Music Festival (1996 a 2005), e no Great Mountains International Music Festival da Coreia do Sul (2004 a 2010). Em Março de 2018 o grupo participou no Trans-Siberian Art Festival, actuando ainda na sala Tchaikovsky, em Moscovo. Outras participações em festivais incluem o Incheon Music Hic et Nunc!, o Festival da Coreia, o Festival Pablo Casals em Porto Rico, o Manchester International Cello Festival, entre outros. Empenhados em promover a qualidade e a prestação artística dos seus músicos, oito dos antigos membros deste agrupamento são concertinos em várias orquestras da América do Norte, incluindo a Filarmónica de Nova Iorque e a Orquestra da Ópera Metropolitana.

Svetlin Roussev, Violino

Desde que venceu o 1.º Concurso Internacional de Sendai em 2001, a carreira internacional de Roussev passou por muitas das principais salas de concerto do mundo, incluindo o Teatro Bolshoi e a Sala Tchaikovsky de Moscovo, o Suntory Hall de Tóquio, o Centro de Artes de Seul, o Théâtre des Champs-Élysées e o Théâtre du Châtelet em Paris, a Sala Bulgária de Sófia e o Konzerthaus Berlin, para citar algumas.



Roussev é solista convidado regular da Orquestra Nacional de França, Orquestra Nacional Belga, Filarmónica de Seul, Filarmónica de Tóquio e a Camerata Báltica, tendo actuado com maestros de renome como Myung-Whun Chung, Leon Fleisher, Yehudi Menuhin, Yuzo Toyama e com músicos como Jean-Yves Thibaudet, Yeol Eum Son, Gary Hoffman e Ning Feng. Desde 2000 Roussev tem liderado e regido vários ensembles e orquestras na Bulgária, França, Polónia, Coreia, Japão e Suécia.

Com notável virtuosismo e intensidade, Roussev interpreta um amplo repertório que vai do barroco ao contemporâneo, sendo conhecidas as suas interpretações de composições eslavas e o seu envolvimento na promoção da música búlgara. Roussev toca num violino Stradivarius 1710 “Camposelice”, gentilmente cedido pela Nippon Music Foundation.

Yeol Eum Son, Piano

Segundo Prémio no Concurso Internacional Tchaikovsky (2011) e no 13.º Concurso Internacional de Piano Van Cliburn (2009), Yeol Eum Son foi aluna de Arie Vardi na Escola Superior de Música, Drama e Media de Hanover, na Alemanha, onde reside actualmente. Graduou-se pela Universidade Nacional de Artes da Coreia, em Seoul.



As suas interpretações graciosas e intemporais, o toque cristalino, as actuações versáteis e plenas de emoção captam a atenção do público em salas de todo o mundo. Tem um repertório bastante eclético, que vai de Bach e Mozart, aos primeiros românticos alemães e russos e a Gershwin. Destaques recentes incluem a sua estreia na série BBC Proms, com a Orquestra Filarmónica da BBC. Colaborou com ensembles de renome mundial, como a Orquestra Gürzenich de Colónia, a Konzerthausorchester Berlin, a Filarmónica de Bergen sob Dmitrij Kitajenko, a Filarmónica da Rádio França sob Mikko Franck e a Orquestra do Teatro Mariinsky sob Valery Gergiev, entre outras. Actua regularmente a solo e interpreta música de câmara por todo o mundo. Na temporada 2019/20, Yeol Eum Son dará recitais na Sala KKL de Lucerna, na Casa da Música do Porto, na Casa Internacional da Música de Moscovo na Sala Kolarac em Belgrado.



Encounter Four Seasons

Sejong Soloists, Svetlin Roussev and Yeol Eum Son



© Vahan Mardirossian



© Marco Borggreve

Sejong Soloists

Svetlin Roussev, Violin

Yeol Eum Son, Piano

Programme

A. Webern (1883-1945) / Trans. G. Schwarz

Langsamer Satz for String Orchestra

A. Piazzolla (1921-1992) / Arr. L. Desyatnikov

The Four Seasons of Buenos Aires for Violin and Strings

I. Primavera Porteña (Spring)

II. Otoño Porteño (Autumn)

III. Verano Porteño (Summer)

IV. Invierno Porteño (Winter)

Violin Solo: Suliman Tekalli (*Spring*), Xiao-Dong Wang (*Autumn*),
Stephen Kim (*Summer*) and William Wei (*Winter*)

Interval

F. Mendelssohn (1809-1847)

Concerto for Piano, Violin and Strings in D Minor, MWV O4 ("Double Concerto")

I. Allegro

II. Adagio

III. Allegro molto



Programme Notes

A. Webern: *Langsamer Satz* for String Orchestra

The name Anton Webern inevitably conjures close associations with his teacher Arnold Schoenberg, the celebrated composer who famously coined and propagated the idea of the “emancipation of the dissonance”, a concept that rationalises and condones (or even advocates for) the existence and implementation of atonality. Webern, born in 1883 in Vienna, became one of Schoenberg’s most well-known students: a group of composers known as the “Second Viennese School”. In context, the so-called “First Viennese School” generally refers to the Classical masters of the 18th and 19th centuries such as Haydn, Mozart, Beethoven and Schubert.

Although Webern eventually became a vigorous proponent of Schoenberg’s 12-tone technique (a method of composing that gives all 12 notes of a given octave equal importance, as opposed to the traditional rules of harmony that place emphasis on certain notes in order to create a specific tonality or key), his *Langsamer Satz*, or “Slow Movement”, was composed in 1905 and predates the emerging composer’s full embrace of his teacher’s ideology.

Firmly rooted in the key of E-flat Major, *Langsamer Satz* contrasts Webern’s later works with its searing lyricism and expressive emotionality; though, Webern’s skillful attention to thematic manipulation provides clear insight into the 12-tone, serialist technique he later champions. The main themes, however romantic on the surface level, remain ultimately unsettling due to counter rhythms constantly pulsating underneath and Webern’s bold implementation of extreme dynamic contrasts, pairings that place triple fortes next to triple pianissimos. Ending with the marking *zögernd*, or “lingeringly”, *Langsamer Satz* manages to contain, in about 10 minutes, seemingly unlimited potential for expressing some of the most deeply personal thoughts, urges and passions.

A. Piazzolla: *The Four Seasons of Buenos Aires* for Violin and Strings

Born in 1921, Argentinian composer Astor Piazzolla was heavily influenced by jazz, Argentine tango, traditional musical structures, and the sounds and harmonies of 20th-century Western music. A virtuoso on the bandoneón, an accordion-like folk instrument common in Latin America, Piazzolla often composed for his own performances with various folk and classically-trained ensembles.

Piazzolla’s *Four Seasons of Buenos Aires* inspires direct parallel with Antonio Vivaldi’s ever-popular *The Four Seasons*, a set of programmatic concerti for violin and orchestra that musically evoke the spirit of the changing seasons. However, with centuries separating the composers apart, Piazzolla originally composed each of his *Four Seasons of Buenos Aires* as independent pieces for his folk chamber ensemble. Furthermore, *The Four Seasons of Buenos Aires*, in its original form as completed between the years 1965 and 1970, does not even feature a solo violinist. The first iteration of Piazzolla’s *Four Seasons of Buenos Aires* was arranged in 1991 for woodwind quintet, cellos and double bass. Since, countless other arrangements for classical instruments have emerged, ranging from solo piano to chamber orchestra and chorus.

Perhaps the most well-known version of Piazzolla’s masterpiece was orchestrated in the 1990’s by Russian composer Leonid Desyatnikov. Scoring Piazzolla’s music for chamber string ensemble featuring a virtuosic solo violin, Desyatnikov officially alludes to and references Vivaldi and the Italian composer’s set of violin concerti. Though each of Vivaldi’s seasons feature three contrasting movements, Piazzolla’s interpretation of the seasons only features one movement per season. However, each seasonal movement boasts varied moods, incorporating the naturally-occurring sound inspirations of any given time of the year along with the emotionality of lives lived and weathered.



A variant of Vivaldi's unmistakable opening tune in *Spring* – now seemingly inverted and upside down – is layered in a fiery fugue in Piazzolla's *Spring*. The violin emerges with a virtuosic cadenza amidst percussive accompaniment in the strings before leading the ensemble to a brilliant end. A protracted cello solo, at once melancholy and wistful, sets the overarching mood for Piazzolla's *Autumn*. Furthermore, Desyatnikov ingeniously acknowledges the intrinsic differences between the Argentinian and Italian composers; for example, winter in Italy is actually summer in South America. Desyatnikov stealthily weaves quotes from Vivaldi's *Summer* into Piazzolla's emotionally-charged *Winter* tango.

F. Mendelssohn: **Concerto for Piano, Violin and Strings in D Minor, MWV O4 (“Double Concerto”)**

German composer Felix Mendelssohn, born in 1809 in Hamburg, remains one of the most gifted musical prodigies in Western music history. Fortunately for Mendelssohn, his wealthy family spared nothing to foster his musical talents early on, resulting in a series of enduring masterpieces completed when Mendelssohn was still in his teens. His prowess as a keyboardist was renowned: his innate improvisational abilities coupled with deft of touch on the piano and sonorous vigour on the organ brought him great acclaim as a performer. Furthermore, one cannot overlook Mendelssohn's career as a conductor. While in his teens, Mendelssohn discovered the music of the great Johann Sebastian Bach, perhaps the most revered composer in the Classical music canon. Bach's music fell nearly into obscurity since the German composer's death in 1750, and by all accounts, it was a 20-year-old Mendelssohn, helming a performance of Bach's *St. Matthew Passion*, that reinvigorated interest in Bach's masterpieces.

Composed in 1823 by a 14-year-old Mendelssohn, Concerto for Piano, Violin and Strings was premiered at the Mendelssohn home as part of a musical salon series hosted by the family, an invaluable and privileged vehicle for Mendelssohn and his equally-gifted sister, Fanny, to perform for and engage with Europe's musical elites and champions. Despite the tender age of the composer, Concerto for Piano, Violin and Strings – with its unmistakable youthful buoyancy – boasts an innovative synthesis of Bach's Baroque era craftsmanship and the burgeoning Romanticism of the 19th century.

The concerto opens nimbly with a main theme in the tutti strings that echoes Bach's contrapuntal influence – as the theme develops, the orchestral texture grows in complexity and density. A lyrical second theme offers a glimpse of Romanticism before the orchestral introduction returns to the contrapuntal stoicism. The piano solo enters, followed by the violin solo, each with grandiose gestures before taking charge, blending the contrapuntal style – featured in the piano's left hand – with Romantic filigrees of the piano's right hand alongside the solo violin. A featured moment of the movement, a recitative statement by the violin over a shimmering piano, offers a forward-thinking sound world by a young composer prior to the movement's stormy and vibrant conclusion.

An earnest and heartfelt theme introduced by the tutti strings commences the second movement. The orchestra readily makes way for the two soloists, each in turn claiming the melodic statement. The movement, at once bound by Classical constraints and elegance, surges with emotionality and Romanticism via the enchanted and rapturous piano-violin duet, as well as the warm, hushed glow of the tutti accompaniment in the strings. Finally, the piano launches into the third movement with an impassioned and breathless statement that is quickly joined by the solo violin. Tutti strings echo the soloists in emphatic and gestural response, and the fiery statement is soon countered by a sunny, charming second theme. Armed with Mendelssohn's virtuosic and technically-demanding writing, the piano and violin soloists remain at the centre of all the frenetic energy, guiding the concerto to its conclusion with intensity and explosive excitement.

By **Jules Lai**

Biographical Notes



Sejong Soloists

Hailed by CNN as “one of the top ensembles of today”, Sejong Soloists is a first-class chamber orchestra renowned for its exceptional dynamic style with ranges of quartet-like precision to full orchestra resonance. It has performed over 500 concerts in more than 120 cities throughout the world, and is highly praised for its eclectic programming, documentaries, television broadcasts and recordings. The ensemble has commissioned music by distinguished living composers such as Augusta Read Thomas, Richard Danielpour and Sukhi Kang – with whom Sejong has ongoing collaborations – as well as Osvaldo Golijov, Tan Dun and others. Sejong Soloists has appeared with renowned artists, including Jörg Widmann, Edgar Meyer, Gil Shaham and Lynn Harrell.

Sejong Soloists was ensemble-in-residence at the Aspen Music Festival and School from 1996 to 2005, and host ensemble for the Great Mountains International Music Festival and School in South Korea from its inception in 2004 through 2010. In March 2018, Sejong Soloists was presented by the Trans-Siberian Art Festival in Moscow’s Tchaikovsky Concert Hall. Additional festival appearances include Incheon Music, Hic et Nunc! in Korea, Pablo Casals Festival in Puerto Rico, Manchester International Cello Festival in England, etc. Sejong Soloists is committed to advancing the artistry and leadership of its musicians. Eight former Sejong leaders and members hold concertmaster positions throughout North America including the New York Philharmonic and the Metropolitan Opera Orchestra.



Svetlin Roussev, Violin

Since winning the first prize at the 1st Sendai International Music Competition in May 2001, Roussev has enjoyed an international career in many of the world's major concert halls, including The Bolshoi Theatre, Tchaikovsky Concert Hall, Suntory Hall, Seoul Arts Center, the Théâtre des Champs-Élysées, Théâtre du Châtelet, Bulgaria Hall, Konzerthaus Berlin, to name a few.



Roussev is a regular guest soloist with various orchestras, such as the Orchestre National de France, Belgian National Orchestra, Seoul Philharmonic Orchestra, Tokyo Philharmonic Orchestra and Kremerata Baltica. He has performed with renowned conductors, such as Myung-Whun Chung, Leon Fleisher, Yehudi Menuhin, Yuzo Toyama, and musicians, including Jean-Yves Thibaudet, Yeol Eum Son, Gary Hoffman and Ning Feng. Roussev has been leading and conducting various ensembles and orchestras since 2000 in Bulgaria, France, Poland, Korea, Japan and Sweden.

With remarkable virtuosity and intensity, Roussev performs a broad repertoire ranging from the baroque to the contemporary. He is renowned for his renditions of Slavic compositions and keenly promotes Bulgarian music. He performs on the Stradivarius 1710 Violin "Camposelice", kindly loaned by the Nippon Music Foundation.

Yeol Eum Son, Piano

A double Second Prize winner at the International Tchaikovsky Competition in 2011 and at the 13th Van Cliburn International Piano Competition in 2009, Yeol Eum Son was a student of Arie Vardi at the Hanover University of Music, Drama and Media in Germany, where she now lives. She holds a degree from the Korea National University of Arts.



Her graceful and timeless interpretations, crystalline touch and versatile, thrilling performances have caught the attention of audiences worldwide. She is praised for her widely eclectic concert repertoire, ranging from Bach and all-Mozart, early German and Russian Romantic to Gershwin. Her recent highlights include her BBC Proms debut with the BBC Philharmonic. She has collaborated with major ensembles worldwide such as the Gürzenich Orchestra of Cologne, Konzerthausorchester Berlin, the Bergen Philharmonic Orchestra under Dmitrij Kitajenko, Orchestre Philharmonique de Radio France under Mikko Franck, and the Mariinsky Theatre Orchestra under Valery Gergiev, among others. She also gives frequent solo and chamber music performances across the globe. In the 2019/20 season, Yeol Eum Son will make recitals in KKL Luzern Concert Hall in Luzern, Casa da Música in Porto, Moscow International House of Music and the Kolarac Concert Hall in Belgrade.

世宗獨奏家合奏團 / Solistas de Sejong / Sejong Soloists

創團藝術總監 / Fundador e Direcção Artística / Founding Artistic Director

Hyo Kang

樂團首席 / Concertinos / Concertmasters

Xiao-Dong Wang

Ole Akahoshi

小提琴 / Violinos / Violins

Xiao-Dong Wang

Stephen Kim

Minji Kwon

Diomedes Saraza

Suliman Tekalli

William Wei

Ji In Yang

中提琴 / Violas

Paul Laraia

Andrew Gonzalez

Caeli Smith

大提琴 / Violoncelos / Cellos

Ole Akahoshi

Na-Young Baek

Christine J. Lee

低音提琴 / Contrabaixo / Double Bass

Rachel Calin



工作人員 / Ficha Técnica / Staff

總監 / Direção / Director

穆欣欣 **Mok Ian Ian**

節目及外展活動統籌 / Coordenação

de Programação e Festival Extra /

Programming and Outreach Programme

Coordinators

余慧敏 **Iu Wai Man**

余永鴻 **U Weng Hong**

節目協調 / Assistentes de Coordenação

de Programação / Programming Assistant

Coordinators

岑婉清 **Sam Un Cheng**

葉展鵬 **Ip Chin Pang**

節目執行 / Assistente do Programa /

Programming Executive

徐麗欣 **Choi Lai Ian**

外展活動協調及執行 / Assistentes de

Coordenação e Assistentes do Festival

Extra / Outreach Programme Assistant

Coordinators and Executives

蕭慧淇 **Sio Wai Kei**

俞文芊 **U Man Chin**

李志德 **Lei Chi Tak**

蔡嘉韻 **Choi Ka Wan**

技術顧問 / Consultoria Técnica / Technical

Consultant

郭志明 **Kok Chi Meng**

技術統籌 / Coordenação Técnica /

Technical Coordinators

胡家兆 **Vu Ka Sio**

龍淡寧 **Long Tam Leng**

黃寶穎 **Vong Po Wing**

舞台技術支援 / Suporte Técnico no Palco /

Stage Technical Support

米製作一人有限公司 **MIIS Production Ltd.**

後台技術支援 / Suporte Técnico nos

Bastidores / Backstage Technical Support

展峰製作 **Ag. de Design e Producao Chin**

Fong

市場推廣、傳媒關係及客戶服務統籌 /

Coordenação de Marketing, Relações com

a Imprensa e Serviço ao Cliente / Marketing,

Media Relations and Customer Service

Coordinator

郭妙瑜 **Kuok Mio U**

市場及新媒體推廣協調 / Assistente de

Coordenação de Marketing e Promoção de

Novos Média / Marketing and New Media

Promotion Assistant Coordinator

林思恩 **Lam Si Ian**

市場推廣執行 / Marketing

鄧少儀 **Tang Sio I**

李俊飛 **Lei Chon Fei**

新媒體推廣執行 / Assessoria de Promoção

de Novos Média / New Media Promotion

Executive

黃武星 **Wong Mou Seng**

傳媒關係執行 / Assessoria de Imprensa /

Media Relations Executives

潘淑盈 **Pun Sok Ieng**

客戶服務協調 / Assistente de Coordenação

do Serviço ao Cliente / Customer Service

Assistant Coordinator

翁麗晶 **Yung Lai Jing**

客戶服務執行 / Serviço ao Cliente /

Customer Service

李俊飛 **Lei Chon Fei**

票務協調 / Assistente de Coordenação de

Bilhetes / Ticketing Assistant Coordinator

李婉婷 **Lei Un Teng**

文宣編輯 / Edição de Materiais

Promocionais / Editor of Promotional

Materials

雷凱爾 **Michel Reis**

文宣翻譯 / Tradução de Materiais

Promocionais / Translators of Promotional

Materials

李詩欣 **Lee Sze Yan**

唐麗明 **Tong Lai Meng**

黃黎明 **Wong Lai Meng**

影視製作 / Produção de Vídeo / Vídeo

Production

梁劍星 **Leung Kim Sing**

宋健文 **Song Kin Man**

安東尼 **António Lucindo**

戚國林 **Chek Kuok Lam**

網頁製作 / Produção do Website / Website

Production

組織及資訊處 **Divisão de Organização e**

Informática Division of Organisation and

Information Technology

攝影 / Fotografia / Photography

林壽華 **Lam Sao Wa**

秦振華 **Chon Chan Wa**

場刊協調 / Coordenação dos Programa de

Casa / House Programme Coordinator

林潔婷 **Lam Kit Teng**

場刊編輯及校對 / Edição e Revisão dos

Programa de Casa / House Programme

Editors and Proofreaders

林潔婷 **Lam Kit Teng**

黃鎂棋 **Wong Mei Kei**

Maria da Graça Marques

場刊翻譯 / Tradução dos Programas de

Casa / Translation of House Programmes

譜捷文件設計, 編輯及翻譯 **PROMPT –**

Editorial Services

設計 / Design

譚亦峰 **Tam Iek Fong**

印刷 / Impressão / Printed by

鴻興柯式印刷有限公司 **Tipografia Macau**

Hung Heng Ltda.

WWW.ICM.GOV.MO/FIMM

第三十三屆 33rd Macao International Music Festival
澳門國際音樂節
XXXIII Festival Internacional de Música de Macau